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DEVOTED TO MUSIC AND ART.

Vol. VII.

OCTOBER, 1884

No. 10.

GOUNOD ON EARLY MUSICAL TRAINING.

MUSIC is a language; it has all the characteristics of one. It is read, it is written, it is taught, it is learned. Like all other languages, it is perceptible to the eye and the ear. One thing only distinguishes it from the languages, properly so called, one feels it, or does not feel it. Still, although it has not, like speech, the special privilege of the word which is a precise and explicit representation of its object, yet music is a language, and those who speak it understand it very well by the signs of which it is composed, if not by the thoughts or sentiments which they express.

Now, if one reflects on the prodigious facility, the surpassing promptitude, with which children learn languages, not only their mother tongue, but several languages at the same time, without confounding one with another, it will be easy to admit what I say about early musical education.

I literally drank in music with my mother's milk. She was an excellent musician, possessing the methodical precision and clearness so necessary in a teacher.

Courageous and intelligent; when she was left a widow, she commenced her career as a music-mistress at a party of a group of pupils which the interest of her position, as well as her character and talent, enlarged every day.

She was of an age when I was only five—I was looked on as an advanced scholar.

How I loved to learn!

My mother had made me her pupil as well as her nursing, and familiarized my ears with sounds and with words. Hence my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak, I distinguished and recognized perfectly the different airs with which my ears were lulled. Here is a curious proof. Everybody knows there is a note which is called indifferently of a fundamental note, which is reproduced in the octave. We all know, too, that the scale is *major* and *minor*, according as the third and sixth form *major* or *minor* intervals, and that the *major* is more gay and joyful, the *minor* scale more sad and melancholy.

When I was about six, a musician named Jardin called at our house. "I have a little boy," said my mother, "who seems to be well organized for music. If you will try his musical perception, it will, I think, interest you." I was placed with my face in the corner of the room like a naughty boy. "Now," said she, "improvise, play anything you like, he will tell you in what key you play, and through what keys you pass."

Jardin was much surprised at the unerring exactness with which I followed and indicated the different modulations which his improvisation had traversed.

It must not be concluded from this that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can initiate the ear to musical language exactly as to spoken language, and can develop the musical sense in a much larger number of children than is commonly done.

I have seen in my life many examples of what I advance. I have known children sing false because their mothers and nurses sang false and spoiled their ear. It is not the voice which is false, but the perception of the intervals which have been falsified by vicious expressions.

MODERN ORATORIOS.

JUST as the old form of Italian opera has been succeeded by the more natural music drama, so has the old-fashioned oratorio been replaced by symphonic and dramatic sacred works. Rubinstein's "Tower of Babel," Liszt's "St. Elizabeth," and Kaff's "The End of the World," may be cited as instances. It was to be expected that the form of oratorio, worked out by Handel, should give place to something less wearisome, at least in regard to construction, to say nothing of invention. Most of Handel's airs are divided into two distinct parts, the first part being repeated after the second without variation of any kind. Nothing more wearisome in idea and effect than this could well be planned and afterward executed. Even symphonies have undergone some change in respect to the repetition of the first section of a movement, and I believe, for the better. Haydn first brought into prominence the effective and continued variation of a theme, forced into such a new and so happy a matter accompanied it, and thus saved the movement from becoming intensely wearisome when the repetitions were brought in, as was necessary in a work that was founded upon the recognized symphonic form. Yes, Haydn was gifted in the direction of thematic development. When Mendelssohn produced his "Elijah," it was at once evident to musicians that he had written a truly dramatic oratorio, in which every vocal character had its own part as an individual cast, almost suited for representation on the stage. His *arias* and duets even were full of dramatic significance, while the choruses were no longer mere displays of contrapuntal writing, but expressed the text with realistic power. As instances may be cited, the three choruses of the priests of Baal, the short dramatic choruses sung by the people in answer to the Queen's excited questioning of the sacred and profane still lessened. Such music as that contained in the "Tower of Babel" and the "End of the World," would stagger even Mendelssohn, could he arise and listen to it, as oratorio music. The three characteristic choruses of the three tribes (Shem, Ham and Japheth) are, in my opinion, the best parts of Rubinstein's oratorio, unequal work. Yet they sound distinctly operatic in style, and might well be performed to characteristic stage evolutions. It is to be expected that those who have never progressed beyond Handel's "Messiah," Haydn's "Creation," and even Mendelssohn's "Elijah" and "St. Paul," should condemn such writing as utterly out of place in a so-called sacred drama. And here I have struck the right name for most modern sacred works: they are rather "sacred dramas" than "oratorios," so called and recognized. The purely religious and contrapuntal style of writing is fast disappearing, and the few works that have been written by modern composers more or less in this style have been far from successful. Where consists Beethoven's "St. Peter" of more than ordinary merit? What position among modern oratorios do such works as Sullivan's "The Light of the World" and "The Light of the World" occupy? How high are Costa's two oratorios, "Eli" and "Naaman" rated by advanced musicians? How much musical power is there exhibited in Macfarren's "St. John the Baptist" and "King David" and Gounod's "Redemption" or "The Song of the Lilies" to be remembered as such by their predecessor, "Elijah," and yet most of them are fashioned after the good old school, with, perhaps, a dash of Beethoven's "Redemption."

It is very evident taste has changed in the matter of oratorios, as it has in the matter of operas. The "Messiah" and "Creation" are heard with pleasure by large audiences, simply because they are thoroughly well known and have become revered on account of their age. Yet other works by Handel do not draw. What reception, then, would be accorded works by modern composers if written in imitation of "The Messiah" and "The Creation"? They would be an utter failure, of course. We like to listen to a Haydn symphony, but we would not go to hear a modern symphony if composed after the same style by a living composer. Works of the past age are accepted, especially those that are the offspring of genius, but modern works have to be modern or they are doomed before they are heard. Yet such a work of the past age as Beethoven's "Eugene" or "The Mount of Olives" is not as popular as might reasonably be expected; whereas his great "Mass in D" is often brought before the public. Certain it is that the most modern form of oratorio (I prefer to dub it the "Sacred Drama") will continue to differ more and more from the old school work which provided it and upon which it is really founded, for in development and scope it aims to portray the dramatic incidents of the story more vividly than has yet been attempted. The tendency of the times is to dramatic depth and vividness, and music that is only elegant and correct has very little chance of success in the long run. The orchestra plays a more important part than ever in large vocal works at the present time, whether they be oratorios or operas. In modern ears even the orchestration of "Elijah" appears tamer than what the music seems to require. In "Sacred works" by Rubinstein and others, the orchestra is handled with symphonic grasp and fullness, not alone because the ideas call for such coloration, but because such instrumentation is a necessity and existing musical phase of the times. This is the whole matter in a nutshell. I am convinced that the day is approaching when the serious operas and oratorio will not be very different from each other, i.e., musically considered. The libretti will always naturally differ in scope and treatment, for oratorios will not commonly treat of small jealousies, conspiracies, etc., so common in operatic plots. With regard to the serious operas, there does not seem to be any reason why, in some parts of an oratorio, numbers of a comparatively light and graceful character should not be introduced. They would serve to relieve the work of the hopeless monotony that must prevail where heavy counterpoint is brought in on every occasion, and which is suitable for the staidness and words or not. The concluding number of each part never fails to give the composer an opportunity to show his talent and his grasp upon complicated forms. There is nothing easier than for a composer to display profound knowledge and thorough workmanship in final choruses, if he be the fortunate possessor of versatile gifts besides.

"Sacred motifs" in oratorio have already been employed, and will continue to increase in importance therein. The old forms so dear to the immortal composer Handel and Haydn, cannot be revived, and it would not be well for musical progress if they could be. These two composers wrote according to the style of the age in which they lived, and as they broadened the field of musical art at the time they lived, so would they be first in all that tended toward progress if they were in existence now. Thus it comes that even the greatest admirer of Handel would shrink from having oratorios composed nowadays in the form and style of the great musician. The "Sacred Drama" will, therefore, take the place of the old oratorio form, and in this new form the composer will be able to give an original art-form, that must shed new lustre upon music and its creators.—H. W. Nichols in

"Have you given the gods any fresh water as I told you, Martin?" "No, no, no, and why would I? Sure they haven't drunk what they have yet?"

# Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

512 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A. L., LL. B., - - - Editor.

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HERE seems to be an inherent tendency in man to experiment, for the mere sake of experimenting, with any newly acquired powers and to make a display, merely for the sake of display, of newly obtained knowledge. In music, the discovery of harmony was followed by the development of those grotesque efforts at polyphonic writing, which today we see to be monuments of industry but quite devoid of inspiration. Yet these very works, worthless in themselves, used merely to display the knowledge of their authors, served to develop the skill to handle musical materials, and this skill afterwards enabled Bach, Handel and their successors to give their musical inspiration adequate expression. It seems to us that the increase of musical material in our day, the enlargement of the musical horizon by the breaking down of former harmonic limitations, is leading not a few of our modern composers to experiment with the new resources and to make a vain exhibition of acquired knowledge at the expense of artistic, emotional expression. Doubtless, good will come out of the evil in due time, and, in the hands of musicians of genius, the bizarre of the modern school will give place to forms of new and greater beauty.

WE fear that many young pianists, in their endeavor to excel as executants, spend so much time in practice that they have no leisure for study. This is not, as it may seem to some, a self-contradictory statement. Practice at the piano is generally neither study of the piano nor of the works attempted. As usually conducted, it deals exclusively with the development of technique, agility, correct tone-production, etc., which are all necessary as a means, but are pursued as an end. The proper aim of the pianist, the ability to give adequate interpretation to worthy compositions can never be attained by these means alone. When you have perfected the instrument, you have done something, you have done much perhaps, but you have not done all. To properly play a good composition is not merely to play the notes as they appear on the printed page, it is further to so play as to bring out the inner meaning of the work, and to so infuse it with intellect and feeling as to make it live again. This can only be done if the executant understands the melodic and harmonic construction of the composition and has,

by reflection and contemplation, learned to enter into the thoughts and feelings of the author. Many pianists who spend six hours per day over the keyboard play the finest works of the masters much as a school boy might read Shakespeare, rapidly, without mistakes of enunciation, but in a meaningless, prosy monotone or with exaggerated and misplaced emphasis, and utterly without understanding. How much better it would be for them and for those who must listen to them if they would practice less and study more.

It is sometimes claimed for the fine arts that they have for their function and result the elevation of the moral level and the incultation of moral and religious truth. It seems to us quite evident, however, that there is no direct or necessary connection between art and morals, the art feeling being often highly developed in those who are quite devoid of moral principle and *vice versa*. Yet, if the fine arts have no direct moral influence, no necessary moral or religious didactic force, it cannot be doubted, we think, that they have a certain power of intensification that adds to the strength of the impressions produced by the subject treated, and that the beautiful and the good are cognate and suggest each other, so that artistic beauty, while it does not teach goodness, awakens the idea of it, or, in other words, creates an atmosphere favorable to its development. This, we believe, is the only real connection between art and morals, but it is far from being an unimportant one.

## CANT IN MUSIC.

MUSIC in this country has passed the period of detraction. It has become respectable. Musician is no longer a synonym for vagabond. Music is a recognized element of culture and musical knowledge and taste are the "open sesame" that give many an otherwise uncultured person access to the treasures that are supposed to be stored in the closed apartments of that somewhat indefinite portion of our people that is dubbed, or rather dubbis itself, society. "Society's" knowledge of music is, with us, as yet extremely superficial, and it easily becomes the dupe of musical cant, for there is cant in music just as there is in religion. Just as the religious hypocrite learns a few set phrases of more or less religious import which he uses "in season and out of season," in order to impress others with an exalted idea of his great spirituality, so the musical hypocrite commits to memory certain more or less technical formulae, expressions of opinion, etc., cant phrases purely, which are not at all the expression of his views or feelings, but simply the expression of the views and feelings which he thinks he would entertain if he were what he pretends to be and is not. Musical "canters" of this sort are so numerous among us that we have often wondered where our honest and intelligent lovers of music. We have seen—and who has not?—audiences of several hundred, listening to the rendering of compositions which we felt were distasteful to most and unintelligible to nearly all, and we have heard these same people rave grotesquely over the "sweetness" of the music of Brunnhilde's self-immolation scene, or the "grandeur" of the dance of the peasants in the Pastoral Symphony." We speak of those who had not read some analysis of the work written by some supposedly competent critic, for those that had generally saw in the work performed just what the fancy of the "analyst" had put there. Now, all this talk was "bancombe." Yet, it were only that,

we might laugh at it and pass it by without further notice, but it is more than that, it is cant; and cant, the outward expression of inward hypocrisy, the indirect claim to an advancement that does not exist, means degradation to the canters and disengagement to others, for it is evident that he who falsely claims to have reached any given degree of excellence, must thereafter cease all visible efforts to reach that point, or himself expose the hollowness of his pretenses; while those of the onlookers who are deceived by the fraudulent pretenses are believing them to be what they claim, conscious of their inability to reach the high plane which the canters say they occupy, cease making any efforts towards any advancement. Nor is this all:

This cant has set up a fictitious standard of excellence and prevented the recognition of merit that did not agree with the artificial and not seldom erroneous notions of those whom the canters looked up to as the judges upon whose opinion they would pin their faith. How many so-called musicians are ready to acknowledge great merit in a new composer, until some one whom he considers authority has given it his sanction?

This modern musical cant has done worse still. It has spoiled the power of correct listening, as well as warped the judgment of the listeners. Since it is a mark of intellectuality to have musical tastes and opinions, it came to be thought by our canters that they must listen for the intellectual contents of compositions, to find in them the expression of thought almost as definite as that of spoken language. The elementary truth that music is an art, and hence primarily addressed to the feelings, has been lost sight of; the imagination has been repressed and many who could have felt the beauty of music, since the sense of the beautiful is innate, have been led to attempt analysis, which presupposes a knowledge which they had never acquired, and to obscure with "a science falsely so called," the beauties which the Creator has prepared for the hearing of those who, without musical training, have "ears to hear" and honesty not to pretend to hear more than they do really.

We do not pretend, of course, that it is necessary or wise for the ignorant to constantly parade their ignorance, for those who have no musical knowledge to go about advertising that fact, but we do say that there is an epidemic of false pretenses in music, a show of knowledge that does not exist, a claim to tastes that are not at all those of the claimants, and we insist that until honesty in the matter of music has become the rule, (whereas it is now the rare exception) no genuine, great advance in general musical culture need be expected. The canters, the pharisees of music, are music's worst enemies to-day, and conscientious musicians everywhere should unite in making a relentless war upon them; but before doing this, it might not be ill for them to examine their own baggage to see whether they themselves are entirely without the "leaven of the Pharisees."

NOW that the winter is approaching, we would again renew our plea in favor of the organization, wherever and whenever practicable, but especially in the country districts, of the old-fashioned singing-schools. We say, singing-schools, not "musical normals" nor "conventions." The singing-school is the common-school of music, the "normal" so-called (ab-normal would be a better name) is the common-school pretending to teach university branches. There is nothing in common between the two, and the one is never actually accomplished. The singing-school with a thorough teaching of the rudiments of music (and it cannot be thorough if it attempts any more) can do much for the advancement of music among our people.



## FORSAKEN.

Yes, I was for him I left my father's home,  
For him and what he called his father's love. For him  
I scorned both men and God. Now God and men  
Hate me as scorn as bitterly as I, and I,  
Forsaken, wander here, a pest, a blight.

Men grasp his hand and women welcome him,  
And yet he is the same as what I am,  
A thing they loathe, a by-word and a snare.  
For him the warmth, the friendship, the glowing glow;  
For me the winter that, the snow, the want  
Of common comforts all. I dare not hate  
And yet, I'm weary, weary into death!

If there's a God, why lets He such  
things be?  
Why hangs the scales of justice, in  
His hands,  
Uproven thus? Why must I hear  
alone,  
Alone, the dreadful burden of our  
sin,  
Made tenfold heavier by his heart-  
lessness?

Like molten lead, my trespass  
weights  
Searing my soul—yet cannot I re-  
pent,  
Still less can I forgive my grievous  
wrong.  
I love him still with hatred long  
and deep.  
I hate him yet with ever hanging  
love!

My lady, there! How oft he's said  
All he now says to you! Beware,  
Beware!  
Holla! he'll kill! his wicked, forked  
tongue  
Is like a serpent's and his gentle  
speech  
Like Siren's songs that lull to dread-  
ful wreck.

Would I could warn you now! Yet  
why should I?  
You'd scorn the outcast nor believe  
her tale.  
Yet pure as you was I until he came  
With hoarded words my innocence  
to guile.  
Why should you not fall, even as I  
fell,  
Drink down the dregs of sorrow's  
bitter cup  
And learn how near to heaven hell  
can be.  
Hate unto love and faith to unbelief!

If I should kill him, he that murder-  
ed me,  
That took from me my life of inno-  
cence,  
What would men say? Perhaps I  
shall soon day,  
When all my love has burned to hate,  
but now,  
My coward heart will still restrain  
my hand.

A footstep! 'tis the watchman's  
measured tread.  
Men must not see me weep—I must  
away.  
I. D. F.

AMERICAN AND GERMAN  
PIANOS.

Mr. Victor Mahillon, editor of *Le Miroir Musical*, author of a well-known work on acoustics and Conservator of the Museum of Instruments of the Brussels Conservatory, in other words, a very competent judge, as reporter of the jury on musical instruments exhibited at the Amsterdam Exhibition, gives preference to the American system of constructing pianos. He says:

"The American system has over the old system the considerable advantage to unite in many conditions of durability, to diminish the part played in manufacture by the specialist workman, to substitute the machine for manual labor, and to distribute better than the old system the division of labor—the first source of cheapness and business perfection."

Mr. Mahillon is not an admirer of the cheap grades of German pianos. Of these he says: "In the category of low-priced instruments Germany prevails. Certain German makers have transformed the art of manufacture into an exact science, largely using the facilities which the American system has produced in mechanical production. Some of these makers have even succeeded in establishing an export trade in pianos,

the price of which is at least half that of those manufactured under ordinary conditions. But if these pianos have a sort of outward appearance, if their construction permits them to resist the atmospheric influences of the different climates over which their sale is distributed, the examination of these instruments, in respect to musical qualities, and the finish of the various parts of which they are composed, betrays at first sight the poverty of their origin. The piano is, in our days, a piece of furniture, although still a musical instrument; and we believe we do not exaggerate in estimating

two different sorts of makers, and, despite competition, the success of the one assures the success of the other. [In what way?—Ed.]

The only actual method the two kinds can employ to rival Germany is, in our opinion, to break definitely with the old method, and to adopt, like our neighbors on the other side of the Rhine, the principle of the American system. Nobody will, in idea, deny the superiority of this system, the point of view of the facile construction of the instrument and of its durability; while the admirable results which have been obtained by the new system, to occupy the front rank of German manufacture prove equally that the piano of the new school respond to all the most delicate exigencies of art.

We must, certainly, admit that in the manufacture of art pianos the benefits of the substitution of mechanical for manual labor should be of little importance, because here the question of price has but a small influence on the buyer.

We should also recollect that the makers bearing great names, faithful to the old school—let us say more or less faithful—have, happily, up to the present, not been subjected to German competition. But will this situation be maintained? Doubt must be permitted, and freely we believe an absolute reply in the negative, if it were proved that, with equal merit, the productions of the new school gave the further advantage of moderation in price.

In industrial manufacture the question of price surpasses all others. To establish an efficacious competition in the first condition which is imposed is equality of the means of production, and consequently, for the moment, a complete reorganization of the workshop. This we have open up the question of the price of labor, which would be less in Germany than elsewhere. But do we not know that the most complicated part of the piano—the action—is very often furnished to Germany by French houses? And do we forget that it is from Berlin that most of these pianos, whose cheap price has astonished all visitors to the Amsterdam Exhibition, are exported? and that at Berlin the price of labor ought not to be lower than in Paris and other capitals? What, then, is the reason of the low price of German pianos? It is in the lack of complete finish in all the parts which do no fall immediately under the eye; it is in the want of costly care and trouble; it is in the economy practised in the choice of all the materials which do not cooperate to assure the economy of quality of tone; it is in the establishment of a division of labor on a very large scale, in which the maker finds the reduction of price is effected.

It is certain that the economy, not always sacrifice with impunity everything to cheapness, and in manufacture, as in other things, make the end justify the means; and we venture to say that between the two kinds of pianos, the one is the choice, the two kinds being incompatible."

The last issue of *Revue Musicale* publishes as its own "The Musician to his Love," a sort of *tour de force* in which musical signs, etc., are used for verses, and which was written some years ago by the editor of KUNKEL'S MUSICAL REVIEW and published in its columns over the signature of the author's initials. As the market is low, we suggest to our friend Merz, the policy of acknowledging its source.



FORSAKEN.

the proportion of buyers as three-quarters of the whole, those who in purchasing a piano merely follow the fashion of the time. The success of the cheap piano is astonishing; but does it present a danger likely to agitate the trade of serious manufacturers? We believe not. We estimate on the contrary, that the true danger will consist in giving too much importance to this question, and in seeking to establish a competition in products which have nothing in common but their name. The necessities of our epoch have forcibly introduced to the manufacture of pianos in general a division into two very distinct kinds, viz.: the art and the industrial manufacture. These two kinds concern

in other things, make the end justify the means; and we venture to say that between the two kinds of pianos, the one is the choice, the two kinds being incompatible."





truly, expression. It expresses the singer's ignorance, his vanity, and his lack of all musicianly qualities. And just here an interesting query comes in: Why is it that contraltos pay so much more attention to the musical text, especially in the matter of time, than do the other voices? Such, at least, is the fact.

But what shall we say about the accompanist? Musician though he may be theoretically, he often shows little musicianship. There is the unimaginative accompanist who regards the accompaniment as a piece of instrumental music to be performed with all care. Well, does he carry out his self-imposed task? We can almost hear him counting *one, two, three, one, two, three*. If the singer does not keep with him it is surely not his fault, for has he not played it exactly as it is written? There is also the conceited accompanist who fancies the song is composed and the audience gathered together in order that his powers of virtuosity may be displayed. What a little prelude he gives us by his *argpeggio* and big chords! *Thump! Bang!* Surely we have all known this gentleman. When the song is done and we have listened in vain to hear the singer above the thunder of the piano, and the singer has retired with doublets, malice in her heart, we heartily wish that all such accompanists were translated or otherwise disposed of.

We have, again, the accompanist who bungles and the one who forgets the repeats, and the good accompanist, accurate, sympathetic, watchful and worth his weight in gold to the singer.

The singer and the accompanist may be likened to a partnership. The singer has contributed the greater capital by reason of his voice. The voice emanates from a living body and appeals to us as wood, iron and steel in piano-forte shape can do. Each member of this partnership must contribute to the success of the whole, and not endanger it by taking personal risks. Nor must the senior partner assume the rôle of his junior; for, although he is the head, still his partner has rights he is bound to respect. Hence, although, for their joint honor, the accompanist must follow even where he knows the singer is wrong, still the singer must not take unjustifiable liberties because he knows he will receive the benefit of it.

The singer and the accompanist should have one end in view to properly interpret the song. The qualities necessary for a good pianist are sympathy, executive ability, self-denial and the desire to do all that can be done to enhance the general effect. With mutual confidence and goodwill can be done. The partial independence of the accompanist manifest in the better class of song, in which the accompaniment has an interest of its own, is a further confirmation of the fact that the singer is not an absolute monarch, but a constitutional sovereign subject to law.—H. C. Macgregor, in *American Art Journal*.

Some one who believes that "brevity is the soul of wit" writes, "Don't outlive a cucumber, they'll up."

A BUGLE got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in robbing him. "Well, how do you like our town?" Stung at the very side place. Just consider that there were twenty-two trains on which you can leave it daily.

A little girl who was watching a balloon ascending suddenly exclaimed: "Mamma, I shouldn't think God would like to have that man go up to heaven alive."

BABY said to his mother, who has false teeth: "Mamma, you are very lucky. Why, my dear?" "Because if your teeth ache you can pull them out at once."

SCENE in the office of a Boston newspaper: "Make a minute of that duet at Princeton, Mr. Shearer," said the chief of the news editor. "Oh, oh," replied the subeditor. "Why not?" "Cause there's only two seconds in it." (Verdict of accidental death caused by sudden increase of salary.)

CITY BOARDER—"I thought you said this place was convenient."

EMERY, Farmer—"Yes, marm. We have found it very convenient."

"But it is two miles from the station."

"Oh! it isn't convenient to the station, of course. When I said the place was convenient I was talking about the malaria."

"Hilaria! Good gracious!"

"Yes, yes. It's mighty convenient then."

"In what way, pray?"

"We are only half a mile from the cemetery."

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## OUR MUSIC.

"POLONAISE IN C SHARP MINOR,".....M. I. Epstein.

Competent judges place this polonaise on a not with similar works of Liszt and Chopin. It is not extremely difficult and yet demands a considerable amount of technical skill. It makes a very effective and at the same time meritorious concert number.

"CHILD'S PRATTLE,"—(Duet)......Sidus.

Sidus' easy compositions are certainly among the best things written for younger players, and this one is no exception to the rule.

"EDITHA WALT,".....Lisle Colby.

A neat little composition for younger players.

"BLEEDING HEART," ("Nocturne in D flat")......T. Doehler.

This famous nocturne is one of the pieces in the repertoire of all noted pianists. Chevalier De Koniski has quite recently aroused great enthusiasm by his rendering of this fine composition. It is too well known to demand any extended notice at our hands.

"THE HERO'S RETURN,"—(Song)......J. D. Faulon.

The words of this song were originally written to fit a quartette written by Mr. E. A. Becker for a G. A. R. entertainment. Some weeks, or perhaps months, later, Mr. Geo. T. Bulling wrote asking permission to use the words for a song to be published in the east and kindly sent his manuscript that we might see what his setting was like. Before returning Mr. Bulling his manuscript with the permission asked for, we, with a couple of friends, were comparing his setting of the words with the setting of the quartette, when one of them banded us to set our own words to our own music—the result is the present song. It is one of the evidences of the elasticity (if we may so call it) of music that these three settings, not differing greatly perhaps in point of merit, and all at least fairly satisfactory, should not have a single bar alike. The quartette to which we have alluded is published by Kunkel Brothers.

The above pieces in sheet form, cost:

"POLONAISE IN C SHARP MINOR," M. I. Epstein	75
"CHILD'S PRATTLE," (Duet), Carl Sidus	60
"EDITHA WALT," Lisle Colby	35
"BLEEDING HEART," (Nocturne), T. Doehler	35
"THE HERO'S RETURN," (Song), J. D. Faulon	35
Total	\$2.65

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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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# POLONAISE.

**MORCEAU de CONCERT.**

*Deciso* ♩ — 104.

M. I. Epstein Op. 33.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *mf*, *ff*. Pedal markings: "Ped." and a star symbol.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamics: *mf*, *f*, *molto cres.*, *f*. Pedal markings: "Ped." and a star symbol.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *f*, *f*, *f*. Pedal markings: "Ped." and a star symbol.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamics: *ff*, *f*, *f*, *f*, *f*. Pedal markings: "Ped." and a star symbol.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and sixteenth notes. Bass staff has a rhythmic accompaniment. Dynamics: *dolce.*, *pp*, *f*, *f*, *f*. Pedal markings: "Ped." and a star symbol.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Second system of musical notation, measures 5-8. Continuation of the complex harmonic texture with pedal points.

Third system of musical notation, measures 9-12. Similar harmonic complexity with multiple pedal points.

Fourth system of musical notation, measures 13-16. Marked "cres." and "simili." with a "sf" dynamic marking. Pedal point continues.

Fifth system of musical notation, measures 17-20. Continuation of the musical texture, ending with a final chord.



*Cantabile*

First system of musical notation for *Cantabile*. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a complex, flowing melody with many slurs and fingerings. The bass line is more rhythmic, often playing chords. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Second system of musical notation for *Cantabile*. It continues the complex, flowing melody from the first system. The notation includes many slurs, ties, and fingerings. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Third system of musical notation for *Cantabile*. The melody continues with intricate phrasing. The bass line provides harmonic support with chords and rhythmic patterns. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fourth system of musical notation for *Cantabile*. This system introduces a section marked *ff* (fortissimo) in the bass line, which plays a series of chords. The treble line continues with a melodic line. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fifth system of musical notation for *Cantabile*. It continues the *ff* section in the bass line with chords. The treble line has a melodic line with some slurs. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

8

*sf* *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sf* *mf*

Ped. \* Ped. Ped. Ped. \* Ped. \*

*ff* *mf* *sf* *sf*

Ped. \*

*sf*

*molto cres.*

Ped.

*simili.* *molto rit.*

*sf* *ff*

Ped. Ped. Ped. \* Ped. \* Ped. Ped. Ped.

*Cadenza.*  
*Volante.*

*simili.*

*or thus.*

*or thus.*

*ff*

*ff*

*Ped.*

*Ped.*

*or thus.*

*or thus.*

*ff*

*Ped.*

*Ped.*

*or thus.*

*ff*

*Ped.*

*Ped.*

*or thus.*

## Cantabile.

First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *mf* and includes fingerings (3, 2, 4, 3, 1, 2, 1, 3, 2, 4, 3, 2, 1). Bass staff provides harmonic accompaniment with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). A *ur* (sustaining pedal) marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings (3, 1, 2, 4, 1, 4, 3, 2, 3, 4, 3, 5, 4, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Bass staff continues the accompaniment with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Pedal markings (*Ped.*) are indicated below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features more complex melodic passages with fingerings (3, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Bass staff continues the accompaniment with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Pedal markings (*Ped.*) are indicated below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff includes rapid melodic runs with fingerings (3, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Bass staff continues the accompaniment with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Pedal markings (*Ped.*) are indicated below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *molto cres.* and includes fingerings (3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Bass staff continues the accompaniment with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). Pedal markings (*Ped.*) are indicated below the bass staff.

or thus.

or thus.

The musical score consists of five systems of staves. The first system includes two alternative melodic lines at the top, each marked "or thus.", and a main piano part starting with a fortissimo (*ff*) dynamic. The second system features a melodic line with fingerings (1-5) and a piano part with a fortissimo (*ff*) dynamic. The third system continues the piano part with a fortissimo (*ff*) dynamic. The fourth system includes a melodic line with a fortissimo (*ff*) dynamic and a piano part with a fortissimo (*ff*) dynamic. The fifth system begins with a melodic line marked "a tempo." and a piano part marked "rit." (ritardando), followed by a fortissimo (*ff*) section.

Performance markings include:
 

- ff* (fortissimo) in the first, second, and fourth systems.
- a tempo.* (a tempo) above the fifth system.
- rit.* (ritardando) below the piano part of the fifth system.
- accl.* (accelerando) above the piano part of the second system.
- Pedal markings (*Ped.*) are placed below the piano parts of all systems.
- Star symbols (\*) are placed below the piano parts of the first, second, third, and fourth systems.
- Numbered measures (8) are indicated at the start of the first, second, and third systems.
- Fingerings (1-5) are shown for the melodic lines in the second and fourth systems.

8 ..... 11

*f* *ff*

Ped. \* Ped. Ped. Ped.

8

*f* *ff*

Ped. \* Ped. Ped. Ped.

*f* *ff* *rit.*

Ped. \* Ped. \* Ped. \*

*Vivace.*

8

*molto cresc.*

Ped. Ped. Ped. Ped. Ped. \*

8

*ff* *f* *ff*

Ped.

## CHILD'S PRATTLE.

Carl Sidus Op. 78.

*Allegretto* ♩ = 120.

Secondo.

Musical score for "Child's Prattle" by Carl Sidus, Op. 78. The piece is in 2/4 time, marked *Allegretto* (♩ = 120). It consists of two systems of piano accompaniment. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves: the top staff is in bass clef and the bottom in bass clef. The music features various fingerings (1-4), slurs, and dynamic markings including *p* (piano), *mf* (mezzo-forte), and *cres.* (crescendo). The piece concludes with a *FINE.* marking.



# CHILD'S PRATTLE.

Carl Sidus Op. 78.

*Allegretto* ♩ = 120.

Primo.

The musical score for "Child's Prattle" is written for a single melodic line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Allegretto" with a quarter note equal to 120 beats per minute. The piece begins with a piano (p) dynamic and includes several crescendos (cres.) and changes in dynamics to mezzo-forte (mf) and forte (f). The score is marked "Primo." and ends with a "FINE." instruction. The notation includes numerous fingerings (1-5) and slurs to guide the performer. The piece is divided into measures, with some measures containing repeat signs or first/second endings.



**Trio.**

Primo.

The image shows a musical score for a piano piece, divided into two sections: 'Trio.' and 'Primo.' The 'Trio.' section is marked with a piano (*p*) and mezzo-forte (*mf*) dynamic. It features a melody in the right hand and a bass line in the left hand. The 'Primo.' section is marked with a forte (*f*) dynamic. It continues the melody in the right hand and has a more active bass line. The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

*dolce.*

*douce.*

3 5 3 2 3 2 3 5 3 2 1 2 3 1 2 5 3 1 2 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks. The lyrics "The Rose Tree" are written below the bass line.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The first staff has a melody starting on G4, moving to F4, E4, and D4. The second staff has a bass line starting on B2, moving to A2, G2, and F2. There are various musical notations including eighth and sixteenth notes, rests, and slurs. The system ends with a repeat sign.

*mf*

*f*

Repeat from the beginning to Fine

*Repeat from the beginning to Fine.*

# EDETHA WALTZ.

*Tempo di Valse* 0 - 80.

By Lisle Colby.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The first staff of the first system has a 'p' (piano) dynamic marking. The second staff of the first system has a 'Ped.' (pedal) marking. The third system begins with a 'mf' (mezzo-forte) dynamic marking. The fourth system has a '1. 3.' and '2.' marking. The fifth system has a 'FINE.' marking. The sixth system has a 'CRIS.' (crescendo) marking. The notation is written in a clear, elegant hand, typical of the period. The page is numbered '1' in the bottom right corner.



Repeat from the beginning to Fins.

# Bleeding Heart

NOCTURNE.

Revised by the Author.

T. Döhler. Op. 24.

Lento cantabile.  $\text{♩} = 138$ .

The musical score for "Bleeding Heart" is written for piano and bass. It begins with a tempo marking of "Lento cantabile" and a metronome indication of 138 quarter notes per minute. The key signature has two flats (B-flat major or D-flat minor). The score is divided into five systems, each with a piano (upper) and bass (lower) staff. The first system starts with a piano (*p*) dynamic and includes several measures with slurs and fingerings. The second system introduces a forte (*f*) dynamic and includes a section marked "ff". The third system features a "ff leggiero" section, which is a lighter, more rhythmic passage. The fourth system includes a section marked "ff riten." (ritardando), where the tempo slows down. The score concludes with a final measure marked with an asterisk (\*). Pedal points (Ped.) are indicated throughout the piece, and an "ossia original" section is provided for the final measures.

a tempo.

pesante.

Ped. \*

Ped. \*

Ped. \*

8-  
cres. molto.

ff leggiero.

Ped. \*

Ped. \*

Ped. \*

8-  
rit. dim.

a tempo.

sf

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

leggiero.

Ped. \*

Ped. \*

original.

8

8

ff

Ped. \*

Ped. \*



original.

8

*mf* *cres.* *f*

*rit.* *a tempo.*

*Ped.* *Ped.* *Ped.*

original.

8

*f* *f leggiero.* *Cantabile.*

*Ped.* *Ped.* *Ped.*

original.

8

*f* *f leggiero.* *Cantabile.*

*Ped.* *Ped.* *Ped.*

*agitato.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*accelerando* ..... *cres.* ..... *slent.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.*

*riten.* *accel. ler... ah... do e*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*cres... cen... do* *con forza* *ritard.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*a tempo.*

*ff leggiero.* *dim.* *rit.*

*Ped.* *Ped.*

original.

[illegible]

original.

The musical score is written for piano and consists of five systems of staves. The notation includes complex rhythmic patterns, fingerings, and performance instructions.

- System 1:** Features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Performance markings include *ff* (fortissimo) and *Ped.* (pedal).
- System 2:** Continues the melodic and harmonic development. The treble staff shows a series of eighth notes, and the bass staff has a more active line. Performance markings include *Ped.* and *ff*.
- System 3:** The treble staff features a dense, rapid passage of notes. The bass staff has a simpler accompaniment. Performance markings include *Ped.* and *ff*.
- System 4:** The tempo changes to *molto rit.* (molto ritardando). The treble staff has a melodic line with a crescendo leading to an acceleration. Performance markings include *Ped.*, *a tempo.*, *cres.*, and *accel.*
- System 5:** The tempo returns to *a tempo.* The treble staff has a melodic line with a decrescendo leading to a final flourish. Performance markings include *Ped.*, *dim.*, *ff*, and *a tempo.*

The score is marked with various performance instructions and dynamics, including *ff*, *molto rit.*, *a tempo.*, *cres.*, *accel.*, *dim.*, and *ff*. Pedal markings (*Ped.*) are used throughout to indicate when to use the sustain pedal.

# THE Hero's Return.

Words and Music by

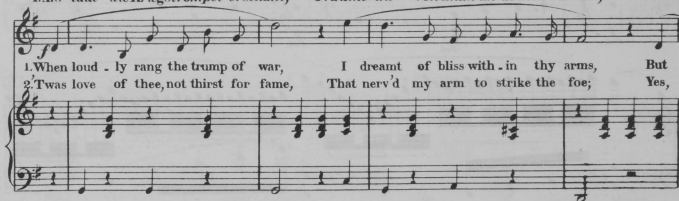
German by E. A. Zuendt.

I. D. Foulon.

Martial ♩ - 126.

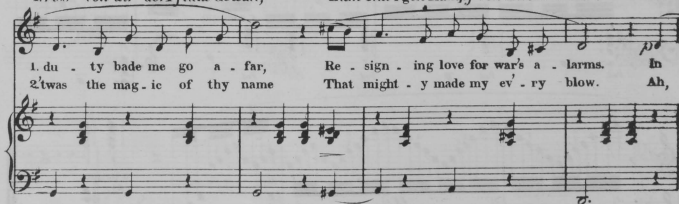


2. Die Lieb' zu dir, nicht Ruhm be - gier,      Hat mein - en Arm zum Sieg ge - stählt;      Was  
1. Als laut die Kriegstrompet' erschallt,      Träumt ich von Glück an dein - er Brust;      Mich



1. When loud - ly rang the trump of war,      I dreamt of bliss with - in thy arms,      But  
2. 'Twas love of thee, not thirst for fame,      That nerv'd my arm to strike the foe;      Yes,

2. ich vollbracht, ich dank' es dir,      Dir, Süs - se, die mein Herz er - wählt.      Die  
1. riss von dir der Pflicht Gewalt,      Zum blut' - gen Kampf von Liebes - last.      In



1. du - ty bade me go a - far,      Re - sign - ing love for war's a - larms.      In  
2. 'twas the mag - ic of thy name      That might - y made my ev' - ry blow.      Ah,

2. Lieb' ist stark, die Lieb, ist kühn! Wie Kraft und Muth sei dein der Ruhm; Vor  
 1. Thrü - nen hauchtest du,, So geh! Die Schönheit ist des Tappern Lohn! Treu

1. tears, I heard thee whis - per: "Go 'None but the brave de - serve the fair; Thou'lt  
 2. love is bold and love is strong! From thee the strength, the praise be thine, Thine,

2. dir leg' mei - nen Kranz ich hin; Im Herzen ruht das Hel - den - thum. Aus ist der  
 1. bleib ich dir in Wohl und Weh! Sieg o - der Tod! Ich zog da - ron. Ich ging von

1. find me true, come weal or woe, Go, vic - to - ry or death to share! In voiceless  
 2. thine a - lone, shall be my song, And thine should be the bays they twine. The strife is

2. Kampf, der Lorbeer schmückt

1. dir. Mir schien das All

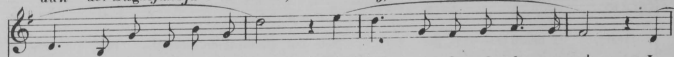
1. grieve I left thee then, With music now I come to thee; I  
 2. done, the vict' ry gained, Its trophies at thy feet I bring; My

*rit.* *Tempo I.*

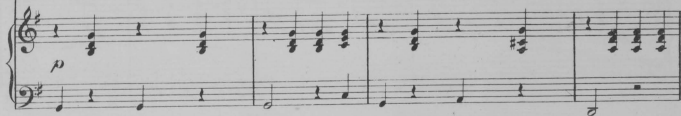
Ped. †

fort, wie mich der Preis be-glückt,  
dich der Siegs-fan-fa-re Schall;

Der mir er-blüht durch dich, durch dich! Hin-  
Wach auf, das mich dein Willkommen ehrt. Ruft



bring thee peace and joy a-gain, Then, Sweet, a-wake and wel-come me! I  
heart's unchanged, my sword unstained, Then haste, my Queen to crown me King! My

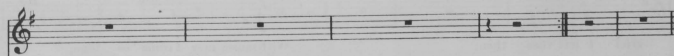


fort, wie mich der Preis be-glückt,  
dich der Siegs-fan-fa-re Schall;

Der mir er-blüht durch dich, durch dich!  
Wach auf, das mich dein Willkommen ehrt.



bring thee peace and joy a-gain, Then, Sweet, a-wake and wel-come me!  
heart's unchanged, my sword un-stained, Then haste, my Queen, and crown me King!





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### VOLUME V, 1882.

#### PIANO SOLOS—1882.

Beads of Champagne—Polka.....	F. Schütz	60
Severie Nocturne.....	R. Goldbeck	60
Heather Bella Polka.....	J. Kunkel	75
Rein Waltz.....	C. Sidus	35
Content.....	Jean Paul	60
Valse Caprice (Daisies on the Meadow).....	Jean Paul	75
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La Sonnambula—Fantasia.....	Jean Paul	60
The Spanish Students—Caprice.....	R. Goldbeck	60
Spring Dawn—Polka Caprice.....	Schaffner-Klein	60
Study No. 1 (Etudes de la Velocité).....	C. Cerny	60
Wardings at Eve.....	R. Richards	60
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On Blooming Meadows (Hive-King).....	C. Sidus	60
Shepherd's Return—March.....	Jean Paul	60
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Vita.....	Dr. E. Voerster	60
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Awakening from Paradise—Reverie.....	C. Aucherster	60
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Total Piano Solos.....\$16.95

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O Thank me not.....	F. Franz	35
Over what but my own love.....	F. Kueken	35
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Those Evening Bells.....	F. W. Wolf	35
My Love Awake.....	F. P. Toati	35
Forever and Forever.....	F. W. Wolf	35
The Lake is Still—Barcarole.....	J. M. North	35
When You'll Remember me.....	E. R. Kroeger	35
Wedding Bells.....	J. L. Roedel	35
Embarrassment.....	Frans Alt	35
Know't thou a heart.....	C. P. Arden	35
Kathleen Mavourneen.....	F. W. N. Crouch	35
Come again, days of bliss.....	G. Schaffner	40
March Violets.....	W. Toubert	40
I Cannot say Good-bye.....	J. L. Roedel	35
Love's Rejoicing—Waltz Quar.....	August Waldner	35
Love but these.....	E. R. Jones	35
Why the Cows came late.....	E. R. Jones	35
Chickadee.....	E. R. Kroeger	35
Hark! Hark! the Lark—Serenade.....	F. Schubert	35
Through the Leaves—Serenade.....	F. Schubert	35

Total Songs.....\$9.90

#### PIANO DUETS—1882.

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The First Ride.....	C. Sidus	75
Huzza Hurrah—Galop.....	H. Wallenbaum	80
Concert Polka—Bisles.....	C. Melotte	75
May Galop.....	J. L. Hickok	60
Zeits Foll March.....	Chen. Dreyer	60
Sylkark Polka.....	J. Kunkel	60
Visitation Convoy—Bells.....	C. T. Simon	60
Norma—Fantasia.....	Jean Paul	100
The Flirt—Polka Caprice.....	Jean Paul	100
Waco Waltz.....	C. T. Simon	60
Shooting Meteor Galop.....	Jean Paul	100
Total Duets.....		\$9.30

Grand Total for Vol. 5.....\$35.25

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Study, op. 6.....	M. Clementi	60
The Luguente—Fantasia.....	Jean Paul	60
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Studies.....	C. Schumann	35
Heinweh.....	A. Jungmann	35
Study No. 1.....	J. B. Cramer	25
Study—Tarentella.....	M. Clementi	25
Satellite—Polka de Concert.....	J. C. Alden, Jr.	100
Mennet Célèbre, from Symphony in A minor.....	Mozart	35
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Study No. 1, op. 120.....	J. B. Duvernoy	35
Old Hundred (Paraphrase of Concert).....	Rie-King	100
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Study No. 3, op. 120.....	A. Loeschhorn	35
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Marie des Adelpheignes.....	J. T. Coley	35
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Study No. 8, op. 120.....	J. B. Duvernoy	35
Allegro Moderato from minor Unfinished Symphony.....	Schubert	60
Heavenly Voices—Nocturne.....	E. A. Becker	60

#### PIANO SOLOS—1883.

Study No. 9, op. 120.....	J. B. Duvernoy	35
Fra Diavolo—Fantasia.....	C. Sidus	35
Les Fées—Mazurka.....	R. Tranchesi	60
Study No. 10, op. 120.....	J. B. Duvernoy	25
Faust—Fantasia.....	C. Sidus	35
Scherzo from 6th Symphony (Sidus).....	Boethorn	35
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Stella Grand Waltz.....	G. Satter	100
Study No. 11, op. 120.....	J. B. Duvernoy	25
Study No. 12, op. 120.....	J. B. Duvernoy	25
I Puritani—Fantasia.....	C. Sidus	35
Andante from 8th Symphony (Sidus).....	Boethorn	35
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Scherzo from Reformation Symphony—(Sidus).....	Mendelssohn	35
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Leonora March, from Leonora Symphony—(Sidus).....	Raff	35
Will of the Wisp (Impromptu).....	F. Chopin	75
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Lillian Polka.....	C. Sidus	35
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Total Piano Solos.....\$30.60

#### SONGS—1883.

God is a Spirit—Sacred.....	W. S. Bennett	35
"Thi I alone can Tell.....	C. Sidus	35
Thy Name—Ballad.....	A. G. Robyn	40
I cannot sing the old songs.....	Clardet	35
Rose of Love—Serenade.....	F. P. Tombarello	60
We meet above.....	L. Laube	35
More.....	E. R. Kroeger	50
My Lady Sleeps.....	E. R. Kroeger	50
The Pauper's Lament.....	G. E. Jones	35
Some Day.....	C. Sidus	35
Creding (Believe Me)—Romanza.....	C. R. Marengo	35
When I breathe thy name.....	P. Henricson	35
The Stolen Kiss.....	M. J. Emden	35
Sleep thou, my child.....	L. D. Foulon	35
I donna knew the reason why.....	J. D. Foulon	60
I much love thee.....	C. Sidus	35
The Penitent's Prayer (Sacred).....	C. Kunkel	35
You See Mamma.....	F. P. Toati	35
Or you see—Grand Waltz.....	C. Kunkel	100
Moorish Serenade.....	E. R. Kroeger	50
Love's Morning Message.....	Frans Alt	35
Come to the Dance.....	Henricson	35
The Bridge.....	Lady Carey	35
Three Fishers.....	C. Kunkel	50
Tick, Tack, Coo, Tick, Tack.....	C. Kunkel	50
Love calls my soul.....	Dr. E. Voerster	50

Total Songs.....\$10.95

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Dance Characteristic, No. 1.....	E. R. Kroeger	100
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Grand Total for Vol. 6.....\$42.55







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I clip the following notice from the *Indicator* with reference to the new Waltz song, published by your house.

"Merrily I Roam," is the title of a new waltz song, by George Schieffarth. This is by far the most pretentious of Mr. Schieffarth's songs, and is melodious and pleasing in character, making altogether a song above the ordinary ballad, yet possessing the same popular style. The success of this composer as a song writer is well known, and the present cannot fail to gain as great a sale as its predecessors."

The song, I learn, is having a great success wherever sung, and will be given by Mrs. Abel Haas, as an interpolation, to-morrow, at the German theatre in Davenport, Iowa, and Miss Hofstetter at McVickers' theatre, in our city, with the German text. The authors, Messrs. Smith, Zuendt, and the composer of the music may congratulate themselves on the instantaneous hit this composition makes everywhere.

Trade is picking up. "I'm endeavoring to give you a good month," he says. "I'm going to do my best." Mr. Angelo DeProsse, a local composer of note has written "Six Flower Songs" which are very pretty and will surely please the admirers of "musically written" compositions. Speaking of "popular songs" reminds me of the many ways in which this subject has been treated in our past old compositions. I remember the justice done to those produced in later years. "Who will buy my roses red?" "When the leaves begin to turn," "I'll meet her when the sun goes down," "Some day," "Tis I alone can tell" etc., etc. Some of these have certainly

I will finish with a short, but comical notice of the latest negro minstrel song, which I cut out of a Chicago paper recently. This oddity, as it is termed, is equalled only by "Dem Golden Slippers" and will doubtless sell many thousands of copies:

and copies: "A bull frog am no nightingale!" Is a fact, which cannot be disputed, but still notwithstanding, to prove this once and for all, guard against newspaper controversies, and to save a smooth o'er probable debates on the subject before serious consequences result; it has become the pleasant duty of the Editor, (we say "pleasant" advisedly) to inform the gentle readers of this paper, that it has seemingly been a matter of vast import to the authors, to forever settle a mat-

For further particulars (no "small bills" in this case) call a the music stores for a copy of the "Great Ethiopian oddity

I hope you will "take this all in" (I mean this letter) do not "cut it" and oblige.

LAKE SHORE.

ZANESVILLE, OHIO

ZANESVILLE, September 3, 1884.  
**EDITOR KUNKEE'S MUSICAL REVIEW:**—In accordance with the announcement made in the August number of **KUNKEE'S MUSICAL REVIEW**, the Zanesville Musical Association, in connection with the College of Music of Cincinnati, gave their first Musical Festival, consisting of three grand concerts, at Schuller & Co.'s Opera House, on Wednesday and Thursday, August 27th and 28th.

The people testified their interest in the success of the Festival by profusely decorating their residences, business blocks, and public buildings. With this show of enthusiasm one could only be impressed with the belief that the people had been raised to a higher educational standard, and that such large musical

However this may be, it was quite evident that some mysterious musical power had moved those in charge to make this festival a successful one, not only in attracting a large number of musical artists, as well as money-spending people, but also in the advancement of a higher taste for good music well rendered.

It was a gladsome sight for our musical lords, while standing on the corner of Main and Fifth streets, to see the people flocking to Schultz & Co.'s Opera House like "thirsty doves to spring for drink." Their eyes could not help but moisten with ardent expressions of gratitude in the belief that all efforts in behalf of this new enterprise were soon to be crowned with

Considering the benefit derived from giving this Festival a city no larger than Zanesville, there need be no apprehension about other cities undertaking to do likewise. As mus has been the leading art in civilization, it is reasonable to suppose that every effort put forth for its advancement, undertaken by competent hands, will not fail of success. For all that has been gained by giving this Festival in Zanesville, let us extend congratulations to those who have labored so earnestly for its success. Let the agent, Mr. Hammett, hold to a large share in the advancement of a higher standard musical culture in Zanesville.

The chorus as it appeared was the most interesting feature the Festival.

The Zanesville chorus numbered about eighty of as high cultivated voices as ever appeared in a chorus. Many of the had for a long time been students of the vocal school, and with their teachers joined the chorus, being ready and willing to assist in the development of an art to which they were so devotedly wedded. To this may be traced the complete triumph of the chorus, and explains the remark made by the Cincinnati *Commercial-Gazette's* reporter, when he said,—

"Fresher, truer soprano voices are seldom heard in chorus singing."

With singers of this character under the skillful direction Prof. William Lillenthal it is easy to see why the chorus "was in the nature of a genuine surprise" to so many of the musical circles from the Queen City.

The city of Lancaster, also, furnished a fine body of singers that had been under the direction of Prof. Wm. Goetz, a singers from other neighboring cities added strength and beauty to the music rendered. The chorus numbered one hundred and eighty and performed their part of the Festival with creditable success.

The audience was large and composed of the *elite* of the city. There were also many present from the larger musical centers some even from St. Louis.

After the Raymond overture by the orchestra, its members being selected for the occasion from among the best musicians of Cincinnati, with Michael Brand as director, Mr. Wm. Lillie, the local conductor, took the stand and directed the first choruses, both quite effective numbers, and received the assembly with hearty applause. Mr. Michael Brand was the next skillful leader of the performance, and all present especially the ladies of the chorus, were delighted with his directing.

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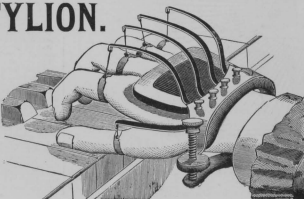
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The Festival chorus of the evening, was the cantata "Hear my Prayer," the solo being sung by Miss Amelia Grail. Miss Grail has a fine stage appearance, a good voice, and sings in a spirited and sympathetic style, and is not without a few technical faults. These however will soon be overcome, especially should she remember not to sing too fast.

Mrs. Von Bonhoff won the favor of the audience at once, she has a charming, silvery voice, and her singing secured the audience to a remarkable pitch of enthusiasm. It would be a favorite wherever she appeared were it not for her youthful inexperience. Signor Mattoli is master of the cello. His execution is of a wonderful character, and he charmed and made friends of all present, with his soul stirring music.

Mr. A. Palmer, Jr., has a well balanced voice and sings effectively.

Signor Gorr played the Tannhauser Transcription by Liszt. He has a delicate touch and a brilliant execution. The piano has always been the leading musical instrument and why it should have been laid on one during the Festival is quite remarkable. With a pianist like Signor Gorr, the piano should have stood idle on one stage, it is to be regretted. There should have been at least one piano solo at each concert.

Mr. W. H. O'Connor is a consummate artist. His violin playing was of the highest order of excellence. He played a part of the Beethoven concerto, a Spohr adagio, and a Spanish dance by Sarasate, and all was enthusiastically received. Mr. W. H. O'Connor is a young man with some profound voice, and with careful training will in the future, make his mark in deep tones. Mr. E. L. O'Connor will be heard from again, it is to be hoped, as he is yet young, and also a devoted student of vocalization.

The attendance at the three concerts was in the aggregate about three thousand and nearly twenty-five hundred dollars have been taken, but this amount will not quite pay expenses; yet every one is happy. The orchestra, chorus and solo features, have given much an impetus here, from which it is to be hoped future enterprises will derive encouragement and success. There is a strong desire to continue the organization of the Zanesville Music Association, and to go to work at once on music for another grand concert to be given during Christmas week. May the good work go on.

The *Musical Critic and Trade Review* of September 29, gives an interesting picture of the other concert of "Musical Festivals" and to think that up to this time Flotow had had the credit of the authorship of the first paper in the series is not surprising. The following statement in the number in question, however, for, at the end of the first paper we read in large letters, "The Musical Trade Paper in America, and the Organ of the Music Trade of this Country." This is the first intimation we had received of the suspension of publication of half ours other *Musical Trade papers* hailing from New York, etc. but this is not what puzzles us the most. What we cannot understand is the difference implied between "this country" and "America." The *New York* stood from the rest of the States, or what?

### A CONCERTO UNDER DIFFICULTIES.

THE celebrated Polish violinist, Henri Wieniawski, during a visit to St. Petersburg, was once commanded to play before the Czar, Alexander II. Hearing the Winter Palace at the hour appointed, he was shown into a magnificent apartment, and the Czar, accompanied by his gigantic Newfoundland, entered soon afterward. On the artist's beginning to play, the dog, which had lain down at its master's feet, got up and strode slowly toward him. Wieniawski, dreading lest the animal was about to favor him with an accompaniment by howling with all its might and main, went on playing, though somewhat uncomfortably; but matters took an unexpected turn. When it had come close to the artist, the dog suddenly stood up and laid its broad paws on his thigh. That such a state of affairs was not calculated to improve on the performance the reader will readily believe; but preserving, as best he could, his equanimity, Wieniawski still went on. The dog, however, did not remain passive. Higher and higher did it move its paws, and its immense muzzle followed every movement of the virtuoso's arm. The perspiration began to pour from the latter's forehead, as he thought to himself: "A single snap, my friend, and there's an end for life of your playing." Nearer and nearer did the scene with the animal, he had to keep shortening his bowing. At last the Czar, who had followed the scene with a suppressed smile, took pity, and said: "Wieniawski, does the dog interfere with you?" "Please your Majesty," murmured the artist, exhausted, "I am afraid I interfere with the dog." Bursting into a loud laugh, the Czar called the dog away, and Wieniawski, much relieved, was able to continue his performance.

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MAJOR AND MINOR.

Lecocq will shortly produce his new opera, "The Lame Devil," in Paris.

A new Conservatory of Music is being erected, at a cost of two million francs, in Le Havre.

L. E. LEVASSOR has been giving piano recitals at Dexter Hall, Cincinnati Exposition.

The new soner of the *Theatre des Italiens*, Paris, is a M. Lobert, who was discovered in a wine shop at Bordeaux.

The report is that Verdi will go to Paris this winter and conduct the orchestra at the one hundredth representation of "Aida" at the Grand Opera.

Why have not some of the democratic orators of the day denounced the republicans as burglars for trying to get into the White House with a jimmy?

SCRIBNER and WELDON, 740 Broadway, New York, have just issued a "selected list of standard and miscellaneous works on music and musical literature" in a neat pamphlet of thirty-two pages. Send for it.

PARDELLO's old orchestra has been reorganized, and is to give a series of performances at the Cirque d'Hiver this winter, at reduced prices. The new conductor is M. Benjamin Godard, the composer.

Le *Requiem*, the new spectacular drama by Audran, composer of "Olivette," "La Mascotte," etc., has made a great hit in Paris. On the other hand Berry's "new comic opera," "La nuit aux Louettes" has been a complete failure.

MR. GREG, W. CARTER, late of the Emerson Piano Company, and now connected with Yost &amp; Son, recently made us a pleasant call. He reports himself as very successful in enlarging the business of the firm with which he has become identified.

At the Yachtmen's Convention, in the time of the French Empire Paris sang for 200; London, £20; Carvalho and Faure, £20; Capoul, £20, and Marie Ross, \$100. Evidently New York is thought to be higher in rank to the Yachtmen in Paris, and a republic better able to pay than an empire.

At the grand competition in the time of the French Empire, August 18, 1842, at which no less than fifty societies were represented, the chief prize was awarded to the House of Hohenzollern, as well as the prizes given by the Emperor and Empress of Germany, were unanimously awarded to the choir from Alsace-Champagne, or the Germans call it, Alsace.

PROBABLY no music school in the world holds out to its pupils such inducements to exertion in the shape of valuable prizes as the Conservatoire at Paris. There is the Treppe prize of \$25 for the best female pianist; the Hain prize of \$20 for the best "cello player; Nourissier's prize of \$10 for the best vocalist, and Guerdon's prize of \$50 each for the two best operatic scholars; besides pianoforte from each of the firms of Erard and Papez and Chickering for the best all round pupils.

Two faults in singing are mainly two: 1. Singing with an insufficient amount of air, or with imperfect control over the registers. 2. A voice extended generally upward, of the chest. This is frequent in baritone who wish to be tenors. It is very common in some contraltos, especially in Germans. The result is congestion, not only of the vocal ligaments, but the condition known as granular pharyngitis with variousive vesicles, a disease very analogous to that of rectal hemorrhoids, is observed.—*London Review*.

AN ATLANTA, GA., picture dealer recently put in his show window one of the famous portraits of Lady Godiva's progress through Coventry. He could not have dreamed of such a sensation at this point. Some of the women of the city angrily upbraided him, others crossed the street rather than pass close by his store, and yet other persons of both sexes urged the police to remove the outrageous object. The dealer urged the police to remove the outrageous object. The dealer urged the police to remove the outrageous object. The dealer urged the police to remove the outrageous object.

The Epstein Brothers have been playing at Mr. Moxie's exhibit at the St. Louis Exposition, and their performances have, of course, been successful. We have, however, a bone to pick with them. We note upon one of their programmes, "Zampa Overture—Grand." At a matter of fact, whatever played was Melotte's excellent piano arrangement of this fine overture. There have been two explanations of their omission to give the author credit for his work: either they are anxious to play Melotte's arrangements; or they desire to be considered the authors of the arrangement. It is not an unusual case. We have seen a number hardly the fair value of the arrangement. It is not an unusual case. We have seen a number hardly the fair value of the arrangement. It is not an unusual case. We have seen a number hardly the fair value of the arrangement.

The appraisers appointed by the court for the estate of the late Henry P. Miller have filed their report in the Probate Court, county of Suffolk, and said assets as follows:  
Real Estate.....\$4,000 00  
Personal Property.....15,000 00

\$20,000 00

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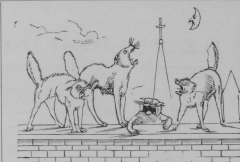
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### COMICAL CHORDS.

NO WONDER Bismarck wants to keep out the American hog. He never could stand a rival—see the "Puncheon Post."

**SLEEPING—can conductor?**—"You can roll in whenever you want to." Fat man—"Yes, and roll out when I don't want to."

**An English clergyman, waxing satirical in the pulpit over the enormities of the age, exclaimed:**—"And these things, my brethren, are done in the so-called nineteenth century."

**"AY, Mr. Hobbles, I hear that you have been called to the ministry."** Well, I can hardly term it a call. They only offer me five hundred a year. Sort of a whisper, you understand!—"Johnson Transcript."

**A CHAF from the company, stopping at one of the hotels, sat down to dinner.** Upon the bill of fare being handed him by the waiter he remarked, that he "didn't care 'bout readin' now; he'd wait till after dinner."—"Boston Transcript."

**"No," said Pogg meditatively.** "I don't fear what may come to me in another world, it is the act of dying that fills me with a sort of nameless dread. I don't like the idea of crossing the dark river. I always was afraid of water, you know. You shouldn't let that worry you," replied Mrs. F. "You'd have a splendid chance to dry your clothes when you reached the other side."—"Boston Transcript."

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WHEN Sir Hans Sloane lived in Bloomsbury Square, Handel visited him, and gave great offense by putting his muffin on one of the Doctor's dining books. The composer used to confess that it was a "careless trick," while he added: "But it did no monstrous mischief; but it poked the old poegrom dreadfully out of sorts. I offered my best apologies, but the old miser would not have mattered none. No! but muffin and butter!" And I said, "Ah, mine God, that was a pity; it was the pudder. Now, mine worthy friend, Sir Hans Sloane, you have a little to excuse you may spare your doast and butter, and lay it to that unfeeling, scandalizing German, and den I knows it will add something to your life by sparing your purse."—"London Society."

### A PHILOSOPHICAL TRAMP.

A Gentleman on East Fourth Street found a ragged tramp sitting on his front steps eating his lunch.

"Here! What are you doing there?" he shouted.

"Partaking of a slight lunch. Will you join me?" the tramp solemnly responded.

"No, I don't want any of your villainous feed."

"That's so, it is pretty tough kind of fodder. I just got it out of your kitchen. Your wife must be doing her own cooking now."

"What's that, you infernal noodle!" exclaimed the angry man, starting toward the tramp, still sitting quietly on the step.

"Don't get excited, sir; don't get excited. Think a minute. Aren't you mistaken in calling me a noodle?"

"No, I'm not, and I'll—"

"But, my dear sir, you are mistaken. I am no noodle; I'm a scolar."

The gentleman gazed at the tramp in admiration and muttering something about a newspaper paragraph gone astray, he left him to finish his lunch.

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